

'Aida' at Festival of Armistice Day Heard by 600,000

Great Crowd at Armory in Bronx, and Oratorio Is Broadcast.

More than 12,000 persons crowded last night into the 258th Field Artillery Armory, Kingsbridge road and Jerome avenue, The Bronx, to hear the oratorio "Aida," which was produced in oratorio form as part of the Armistice Day Musical Festival of The Bronx. The oratorio also was broadcast by the radio equipment of the American Telegraph and Telephone Company. Engineers of the company said the program was heard by 600,000 persons within a radius of 1,000 miles.

The program in the armory began with the singing of "The Star Spangled Banner." The Rev. William H. Kephart, pastor of the Congregational Church at 143d street and Willis avenue, The Bronx, said the invocation "Aida" was then sung with a cast made up of many Metropolitan Opera Company stars, and the full Metropolitan chorus. The cast included Mmes. Carmella Ponselle, mezzo-soprano; Anne Roselle, dramatic soprano; Leon Rothler, basso, and Dmitri Dobkin, tenor. The full Metropolitan orchestra of 100 pieces was directed by Giuseppe Bamboschek, conductor of the Metropolitan.

Last night's oratorio was produced by Morris Frank, director of concerts, of 331 East 149th street. The arrangement with the American Telegraph and Telephone Company for broadcasting was not for the purpose of rendering a wireless reproduction of a Metropolitan Opera Company production. The artists, it was pointed out at the offices of the opera company, agreed to sing at the festival and the orchestra played under its own terms.

ART AUCTION NETS \$49,727.

Final Session of Fethercorn Sale Held Yesterday.

Receipts from the four session sale of the Emil Fethercorn collection of furniture at the Anderson Galleries totaled \$49,727. The final session yesterday afternoon netted \$22,486.

A woolen tapestry, Rubens in influence, dealing with the story of Diana, sold for \$500 to Joseph E. Ridder, who also paid \$120 for a pair of Georgian Waterford glass candelabra and \$240 for a large gros and petit point screen panel. G. L. White paid \$230 for a painting after the manner of Pannini, and a like sum for a similar canvas of the same size. A Chippendale mahogany knee hole desk sold to order for \$475. A Flemish tapestry panel to Gineberg & Levy for \$510, and a pair of two branch prism candelabra to the same buyer for \$25.

AIKMAN SALES TOTAL \$26,576.

The Aikman Galleries furniture collection sold at Clarke's Art Galleries last week for \$26,576, the final session, held yesterday afternoon, netting \$4,696. Franklin J. Smith of Lake Forest, Ill., paid \$1,100 for a Carrara marble wall curb, and A. A. Smith \$250 for a Carrara marble group. "Four Seasons," a Shattuck paid \$240 for a pair of English Hepplewhite console tables, \$20 for a bronze figure of "Mercury" and \$275 for an antique Italian sofa.

ART PRIZES ARE AWARDED.

At the second monthly concours of the John Armstrong Chaloner Paris Prize Foundation for the season of 1922-1923 held at the National Academy of Design yesterday the jury granted the following awards: First prize, \$50, Nathan Hoffman; second prize, \$30, John F. Holmer; third prize, \$20, Yuk Vutshitch; honorable mention to Alfred S. Fabela and Marvin Chorzhan, the latter of Boston.

Notes of the Stage.

Hamilton Play Corporation has secured for immediate production "Zeno," a new play by Joseph P. Rimm. The play has been started under the direction of Lawrence Marston. Before coming here it will be tried out of town the week of December 4.

The Washington Square College Players of New York University will open their third season with the first of five subscription productions next Saturday evening in the new Little Theatre at the Washington Square Center of New York University. The plays that will be given are: "The Ring of the Moon," with Tom Moore, George Rollins, Edna Maynard, and Richard Lambart; "The Very Nailed Boy," with Helen Jackson, Henry Irvine and Miron McClellan; and Harold Irving's "Lonesome Lake," with Annette Mason, Edna Maynard, Richard Lambart and Robert Dale.



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HUTCHESON, PIANIST, GIVES DELIGHTFUL BACH MATINEE

First of Five Historical Recitals in Which Artist Enters With Fervor Into Music of the Master.

By W. J. HENDERSON.

Ernest Hutcheson, pianist, began yesterday afternoon in Aeolian Hall a series of five historical recitals of piano music. The matinee was devoted to the works of St. John Bach. When a music lover whose occupation is writing about the art and interpretation listens to a recital of Bach's clavier compositions he is conscious of a powerful urge to spread his joy through a column of valuable space. But he is not a musical sensation, and therefore cannot be made the theme of a rhymoid.

He was just a student of the earth engaged in the making of music as a daily business, taking it out of the faithless depths of a great love and the measureless vista of a superhuman imagination, and serenely unconscious of the fact that he was building for all time. Mr. Hutcheson shared the delights of Bach. He entered into the spirit of the music with vigor and with that fine scholarly appreciation which has long distinguished him as one of the most intellectual of pianists.

When Bach sang "Ave Maria" as only Bach could, Mr. Hutcheson wept reverently with him. When Bach wept into an opposite mood and became the most cheerful of all musical optimists, Mr. Hutcheson smiled gaily by his side. It was a delightful afternoon. The pianist seemed to have in mind a plan of interpretation which reserved for later demonstrations the resources of the present piano. He manifestly felt that the full power of tone sustaining, the achievements of modern touch and pedaling would be out of place in this recital.

The temptation to enter into a discussion of this matter may be resisted with ease, for the question how far an interpreter may go in applying contemporary technique and the mechanical developments of the instrument to the performance of Bach will probably always disagree about it. But surely an approximately just conclusion touching the performance of any one number may be reached by a consideration of the pianist's style.

Mr. Hutcheson applied to the English suite in G minor reservations in tonal treatment, which he abandoned in the Italian concerto. The comparative dryness of the tone in the former seemed perfectly appropriate to the music, while the richness and sonority used in the latter seemed equally convincing. And what variety and charm the pianist published in his delivery of the five preludes and fugues from "The Well Tempered Clavier."

What variety and charm were in the pieces! One must always sit in amazement when such works are played, amazement wrought by the fecundity of the composer in the invention of fugue subjects and the inexhaustible opulence of his treatment of them. This ancient treasure, "The Well Tempered Clavier," made by Bach for theoretical and technical purposes, can never be emptied. It is the fountain of eternal youth.

But the last number on the program was the "Chromatic Fantasia and Fugue." For that the piano and the secrets of Liszt's transcendental studies are not too big. It is still the music of the future.

ERIKA MORINI WELCOMED.

Girl Violinist Displays Her Powers Anew.

Miss Erika Morini, violinist, played for the first time here this season yesterday at Town Hall in the first of three recitals given by different artists under the auspices of the League for Political Education. With the aid of Carl Lamson at the piano she gave Bruch's D minor concerto, a group of shorter pieces and the "Carmen" fantasy by Sarasate. Following the concerto she was heard in the unaccompanied sonata, in E, of Bruch.

These compositions served to set forth in a high light Miss Morini's powers as interpreter and technician. Since the first played here two seasons ago as a seventeen-year-old artist and home-taught violinist, she has been looked upon as one of the brightest feminine stars among the younger violinists now before the public. Many brilliant gifts have not been denied her, although, a more uniform progress in interpretative interpretation has steadily been hoped for by many of her admirers.

Her performance yesterday was as good as any she has yet given here and in certain respects better. To Mr. Lamson's admirable and almost orchestral accompaniment in the Bruch concerto Miss Morini played the solo part uncommonly well. There might have been more delicacy of touch here, as elsewhere.

YOUNG PEOPLE'S SYMPHONY.

Damrosch Brothers at 25th Anniversary Concert.

Once again the lions roared, the elephants clumsily danced and the long eared gentleman brayed as Saint-Saens' "Le Carnaval des Animaux" repeated its performance yesterday afternoon at Carnegie Hall under the leadership of Frank Damrosch and the New York Symphony Orchestra when the twenty-fifth anniversary of the founding of these Symphony concerts for young people was observed. Walter Damrosch, on behalf of a women's committee, tendered his brother Frank, first conductor of these concerts, a huge bouquet of roses, and both regaled the audience with recollections of earlier days in New York.

Weber's Freyschutz overture headed a program which included Beethoven's Eighth Symphony and the Saint-Saens Concerto in G minor, which Walter Damrosch conducted. Alfred Cortot at the piano, provided a delightful contrast to his feeling interpretation of Saint-Saens' Concerto and the rollicking spirit of "Ave Maria" with which he infused the "Man of the Lions" and the struggle between the rival "Pianists" in "Le Carnaval des Animaux."

For back to the "Carnaval" the mind may revert. Composed in 1886-87 and performed in private only a few times the thumb nail sketches of animals' moods and emotions should prove an easy-seeming to those hesitant creatures who fear to enter the portals of music because they believe no glint of light or humor shines therein.

A cracked violinist's view of the performers in enjoyment of this huge musical joke, which must have aroused, if not a smile, at least a chuckle from the master who perpetrated it.

IN ARMISTICE DAY CONCERT.

Philharmonic Give First of Saturday Evening Programs.

The first in the Philharmonic's Saturday evening series of concerts took place at Carnegie Hall last night. The stage was hung with American flags in observance of Armistice Day, and the first part of the program was arranged in celebration of the anniversary. At the beginning of the concert Mr. Strakosky led the orchestra in a stirring delivery of the nation's anthem. The orchestral works again in honor of the anniversary day were Strakosky's impressive "Dum audamus" and the "Jubilee" from Audubon's fine suite entitled "Symphonic Sketches."

For the third number Arthur Sh. Tuck, an American pianist infrequently heard here, appeared and gave a dignified performance of Saint-Saens' fifth concerto. He was warmly applauded. The orchestra in closing played Rimsky-Korsakov's brilliant "Scheherazade" suite. The audience was large.

"PEP" AT PARK MUSIC HALL.

The offering at the Park Music Hall by the Minsky Brothers, commencing to-morrow, will be "Pep," in which Tom Howard, Ina Hayward, Sam Spachner and Hamtree Harrington will take part. Emmett William Grant directed it, and the scenery is by John Wenger.

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Golden's Amateur Day Yields Only One Understudy

Five Hundred Hopefuls Called—Result One Girl for 'The First Year.'

Out of all the weeping and wailing and gnashing of teeth that ensued when many of the 500 stage aspirants stormed the doors of the Little Theatre on Thursday in hopes of obtaining a job as understudy with John Golden, who advertised for amateurs who wanted the chance, one was finally announced as having been chosen yesterday. She was Rene Brennan, daughter of John Joseph Brennan, a contractor of 19 Pinehurst avenue.

Until a year ago Miss Brennan, who is 20 years old, had been studying at the Holy Name Convent on Ninety-second street. Despite opposition by her family, she decided to embark on a stage career and studied at the American Academy of Dramatic Arts. She has appeared as an amateur in the Passion Play at Our Lady of Lourdes Church. She will be sent to Chicago to understudy the principal feminine role in "The First Year," played here for more than a year by Miss Roberta Arnold.

She was chosen by Golden and his general stage director, P. F. McCoy, after she read one of Helen Menken's speeches in "Seventh Heaven." The applicants on Thursday were allotted speeches from that play and Miss Madge Kennedy's vehicle of the "Spite Corner," though in numerous cases it could be seen at a glance that they were unsuited to stage work and they were politely told to take the air. The producer is still looking for a pinch hitter for John Marvin, the juvenile lead in "Lightnin'."

CAST FOR "MASKED MEN."

The casting for the new mystery melodrama, "Masked Men," by Major C. Anderson Wright, has been completed for the principal roles under the direction of Langdon Gillet, who is also staging the piece. Some of those who will be seen in the play are Fred Tiden, Helen Holmes, Jerome Lawler, Dorothy Gale, Edward Fielding, Florence Earle, Ford Pennington, Albert Sackett, Elizabeth Irving, Holley Pott, Erin O'Brien Moore, Edward Power, Granville Palmer, Constance Hope, Paul Hinrichs, Sam Lovett, William Morran, Harry Southern and Dan E. Hanlon. The action of the piece required a prologue, three acts and an epilogue. The settings were designed by William Sheafe, Jr., and the incidental music has been written by Madelyn Sheppard.

PROFESSOR HULSMANN

EST. 1895

GYMNASIUM

HANDBALL

Atop Cabel Theatre

138 W. 42d Street

Piano Studio

The Misses Helen and Constance Hulsmann

CONCERT PIANISTS Receive Pupils

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MAGISTRATES SEE RODEO.

Question of Injunction to Be Decided To-morrow.

Magistrate Max S. Levine, accompanied by Magistrate Moses I. Rittenberg and Judge Levy of the Municipal Court, attended the rodeo at Madison Square Garden yesterday to watch the "bull dogging" and steer riding events to determine whether or not they are cruel to the animals. The matter of an injunction against the owners of the show will be decided in the Yorkville Court to-morrow morning, and at that time both Herbert R. Limberg, attorney for the Humane Society, and I. T. Flatto for "Tex" Austin, manager of the show, will argue on the case.

Inspector William Coleman of the Police Department was also present at the show yesterday, as were five representatives of the Humane Society. Neither Magistrate Levine nor Inspector Coleman would make any comment. The exhibitions of steer riding and throwing yesterday were rather tame affairs and aroused little enthusiasm.

RODEO RIDERS GUESTS.

Early yesterday morning "Wild Jimmy" Shannon of the rodeo sang "Take Me Back to Montana" in the Blue Bird dance palace in a powerful tenor voice, and Chester Byers and Hank Durnell of Oklahoma did an eccentric dance before a party broke up. Previously there had been rope throwing and other stunts by the riders, who were guests of the management after their own performance in Madison Square Garden was over. Supper followed.

"WHEEL OF LIFE" OPENS.

Elsie Ferguson again returned to the speaking stage, under the direction of Marc Klaw, Inc., at the Stamford Theatre Friday night in "The Wheel of Life," by James Bernard Fagan. The scenes are laid in India.

The theme of the drama is a struggle in the soul of a woman, a conflict of her spiritual and earthly natures. The setting of the last two acts is a Buddhist monastery in the Himalayas. In the supporting cast are Fisher White, who has the role of an aged Buddhist Lama; Frederic Worlock, Eric Cowley, Col. C. F. Davis, George Thorpe, Irby Marshall and others, including several East Indian actors.

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